Visiting Artist Lecture Recital
The History of Tango:
Habañeras Milongas Tangos

Polly Ferman, piano
Solo Concert with Commentary

Tuesday, February 27, 2007
at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Ojos Criollos (Habañera)	Luis M Gottschalk (1829-1869)
Habañera (1885)	Emmanuel Chabrier (1841-1894)
Tango des Fratellini	Darius Milhaud (1892-1974)
Brejeiro (Tango)	Ernesto Nazareth (1863-1934)
Tango (1940)	Igor Stravinsky (1882-1971)
Milonga (Argentina)	Alberto Ginastera (1916-1983)
Milonga del Riachuelo (Argentina)	Juan José Ramos (1930-1995)
Tamboriles (Uruguay)	Luis C Mortet (1889-1957)
Tango 12 (Uruguay)	Roberto Lagarmilla (1913-1992)
Oblivion (Argentina) Adiós Nonino	Astor Piazzolla (1921-1992)
Images of Buenos Aires (Argentina) Prelude Grand Tango Milonga	Daniel Binelli (b. 1946)
Tango de los Cuadros Don Agustín Bardi (Argentina)	Daniel Binelli Horacio Salgán (b. 1916)

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Program Notes
by Polly Ferman

There is no consensus about the origins of the word "tango". Some studies suggest that it is derived from the name of the African Yoruba god of thunder *Shango*. However, most specialists agree that the tango is a descendant from the Cuban Habañera, a dance that became very popular in the salons of the second half of the 19th century. From it, came the Andalusian *tango*, as well as the Argentine *milonga* and *tango*.

The American **Louis Moreau Gottschalk (**1829-1869) was the first international musician to incorporate the habañera rhythm into his own music. Gottschalk visited Cuba several times and was highly successful there.

Chabrier, Bizet, Debussy and Ravel wrote habañeras. Emmanuel Chabrier (1841-1894) wrote his *Habañera* in 1885 as a souvenir from his voyage to Spain.

In Brazil, **Ernesto Nazareth** (1863 -1934) wrote a different kind of tango, usually jocular, sometimes sad, closer to the Cuban habañera. Nazareth's music was seminal to the development of Villa-Lobos and **Darius Milhaud** (1892-1974), whose *Tango des Fratellini*, extracted from *Boeuf sur le Toit*, emulates the Brazilian style and mood.

Igor Stravinsky (1882-1971) wrote his first tango as a movement to *L'Histoire du Soldat* in 1918. This tango was composed in an Argentine style, and was the first piece he composed in the United States in 1940. He orchestrated it in 1953.

The best known tangos were written by composers of Argentina and Uruguay. However, it was the Argentine tango that conquered Paris, in the beginning of the 20th century, and became internationally known. Composers took notice of the dance's success and began composing tangos in their own style. Besides the popular tango, there are more "cultivated" compositions of the kind, like those of Uruguayan **Roberto Lagarmilla** (1913-1992) of which *Tango 12* is a perfect example.

Luis Cluzeau Mortet, Uruguay (1889-1957) was a composer, performer, and teacher belonging to the Nationalistic Movement. His composition *Pericon*, written in 1916, was premiered in 1928 by Arthur Rubinstein, who incorporated it into his repertory. Mortet composed over 200 works for piano, voice, chamber, symphonies, and tango. In *Tamboriles* (Drums), Mortet showcases Uruguay's unique rhythm, Candombe.

Juan José Ramos (1930-1995). Born in Argentina, he also studied in France and Spain. His most renowned teacher was Manuel de Falla. The music written by Ramos is predominantly based in Tango and Milonga, of which *Milonga del Riachuelo* is a voluptuous example.

Astor Piazzolla, Argentina, (1921-1992). He began playing the bandoneon in Anibal Troilo's orchestra tipica as a young man. He studied with Ginastera and Nadia Boulanger, and was largely responsible for the revival of the tango, which had lost some of its popularity in the 1950's. Piazzolla became one of the most

well-known composers of the late Twentieth Century. Bernard Holland wrote in the New York Times: "Since the death of Messiaen, unblemished passion like this has not been easy to come by".

Daniel Binelli, Argentina (b. 1946) is an internationally acclaimed master of the bandoneon and a seasoned composer and arranger. He is known as the foremost exponent and torchbearer of the music of Astor Piazzolla, with whom he played in 1989. Some of the orchestras, ensembles, tango companies, and soloists from all over the world have commissioned works or requested arrangements of diverse tango compositions from Binelli. He wrote *Images of Buenos Aires* specially for the Binelli/ Ferman Duo in 2001.

Horacio Salgán Buenos Aires, Argentina (b. 1916). Indisputably the most talented and original tango pianist of all times. Le Monde's music critic, Claude Flouter, in 1982 wrote: "Salgan created a new tango concept, with deep roots in his own music, but open to Bartók, Ravel, jazz and Brazilian Music dance. Like the habañera, the milonga is in duple meter (2/4) whereas the tango is in 4/4.

Polly Ferman

One of the leading interpreters of the music of the Americas, **Polly Ferman** captivates audiences with her outstanding performances of works by Gottschalk, Nazareth, Gershwin, Villa-Lobos, Ginastera, Piazzolla, and Golijov, among others. The Japan Times called her " Musical Ambassador of the Americas".

Her extensive tours have included performances with the San Francisco Symphony, Colorado Symphony, Indianapolis Symphony, Vancouver Symphony, Tokyo City Philharmonic, Kharkov Philharmonic (Ukraine), Philippine Philharmonic, São Paulo State Symphony, National Symphony of Argentina, Camerata Romeu in Cuba, all the major orchestras of her native Uruguay, as well as recitals in New York, London, Paris, Rome, Berlin, Munich, Moscow, Saint Petersburg, Tokyo, Beijing, Shanghai, New Delhi, Kuala Lumpur, Manila, Mexico City, Rio de Janeiro, and Buenos Aires. She has also performed for the Emperor and the Empress of Japan.

Ferman is the Music Director and pianist for Leading Ladies of Tango, the first all-female tango music and dance ensemble, which recently performed at the Herbst Theatre in San Francisco. Her other collaborations include duo and trio performances with guitarist Eduardo Isaac and composer and bandoneonist Daniel Binelli. She was also a guest artist in Binelli's Quintet and Tango Metropolis. Ms Ferman has recorded for Music Masters, New Vision, Romeo Records, Musical Heritage Society, Talent Records, EPSA Music, Sondor, and PAMAR.

She is the founder of PAMAR, Pan American Musical Art Research, Inc (www.pamar.org), which sponsors presentations of emerging and established artists of Pan American origin. In November 2006, PAMAR and Polly Ferman presented the First Annual Latin American Cultural Week in New York.

Additional information about Ms Ferman is available at www.pollyferman.net and www.binelli-ferman.net.